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*Perceptions from the Highline* is a concerto for electric guitar and chamber ensemble. As a composer and a guitarist, I am constantly searching for new and compelling ways to compose for the electric guitar in conjunction with acoustic instruments. The time-based effect known as delay or echo is commonly utilized in the sonic milieu of the electric guitar. This paper will examine the process of scoring musical ideas generated by the use of electric guitar and delay for an acoustic chamber ensemble within the context of *Perceptions from the Highline*.

Many of the electric guitar sounds utilizing delay were initially observed in the context of rock and popular music. This paper will briefly examine three examples of electric guitar playing featuring the use of delay that were influential to the composition of this piece. Analyzing these delay textures generates new models for scoring and orchestration, which in turn creates a series of ensemble-wide composite textures and melodic lines.

*Perceptions From the Highline* is a one-movement concerto for electric guitar and chamber ensemble featuring electronic delay textures scored for acoustic instruments. The composition is the main focus of this thesis, while the accompanying paper further details the compositional process. The score for *Perceptions From the Highline* is presented in Appendix A.

PERCEPTIONS FROM THE HIGHLINE

by

Brian Matthew Koenig

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
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Approved by

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Committee Chair

## APPROVAL PAGE

This thesis written by Brian Matthew Koenig has been approved by  
the following committee of the Faculty of The Graduate School at The University of  
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Date of Final Oral Examination

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## CHAPTER I

### INTRODUCTION

It has been a long-term ambition of mine to compose a piece for chamber ensemble featuring the electric guitar as a soloist. This thesis provided the opportunity to attempt such a compositional endeavor, resulting in the creation of *Perceptions From the Highline*, a one-movement electric guitar concerto for chamber ensemble consisting of flute, Bb clarinet, violin, cello, piano and percussion.

Electric guitarists commonly employ a vast number of effects and signal processing devices for weaving unique and colorful sonic tapestries. A key element of this composition focuses on the effect “delay” and imitating the sound it creates by distributing the repeated notes and various patterns across an ensemble of acoustic instruments.

The primary concern of the thesis is this electric guitar concerto. This accompanying paper examines musical excerpts that influenced and inspired this concept, the process of extracting musical ideas from the sound of delay, and the application of these ideas to the composition of *Perceptions From the Highline*.

## CHAPTER II

### PRECEDENTS FOR THE USE OF DELAY

The sounds of reverb and slapback delay became associated with the genres of rockabilly and surf music from the late 1950's and early 1960's. The tape-delay echo was originally applied to vocal tracks and became a signature sound of early Sun Records recordings out of Memphis.<sup>1</sup> A few years later, the washed out, reverb-drenched sound of Fender became synonymous with the growing surf movement in southern California.<sup>2</sup> It is important to note that these early sounds served as inspiration for guitarists to come as the technology advanced. The three guitarists discussed in this chapter fall into this category, and their inclusion in this thesis was based upon their overall impact on me as a composer and guitarist. The provided excerpts had a direct influence on the construction of the textures in *Perceptions From the Highline*.

Andy Summers of the Police combined a background in jazz and classical guitar with a sophisticated use of multiple effects for many songs from the Police repertoire. Their 1979 album *Reggatta de Blanc* features the electric guitar played through an analog tape delay device known as an *Echoplex*. Rock journalist Vic Garbarini describes the resulting sound by writing, "...Andy's guitar was the orchestral web that not only

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<sup>1</sup> Reebee Garofalo. *Rockin' Out: Popular Music in the U.S.A.*, 5<sup>th</sup> ed. (Boston: Prentice Hall, 2011), 121.

<sup>2</sup> Ibid., 145.

supported and complemented the vocals and Sting’s clever bass lines but also locked in with Stewart’s imaginative drumming.”<sup>3</sup> Commonplace rock and blues rhythms become something a bit more complex when played in conjunction with the delay effects in the song “Deathwish” which “... is treated with a Bo Diddley rhythm and given a modern edge by using the Echoplex.”<sup>4</sup> A short excerpt of Summers’ guitar part from “Deathwish” is transcribed in Figure 1.



Figure 1. Rhythm guitar excerpt from “Deathwish”, 0:19 – 0:27.<sup>5</sup>

The top line represents the guitar part as it is played and devoid of effects, while the second line demonstrates the total sound generated when the delay is applied. The delay time is set to one-quarter note at the tempo of 180 beats per minute. The delay is not necessary in this case to complete or fill out the rhythmic texture, but it does give the impression of a double tracked guitar part. The chordal accents become doubled while the delay creates a steady stream of open D notes on the bottom of the staff. In measure 3, the phrasing is altered to begin on beat two in order to allow the single note tag to come to

<sup>3</sup> Vic Garbarini. “Don’t Stand So Close to Me” *Guitar World*, April 2003, 90.

<sup>4</sup> Andy Summers. *One Train Later, A Memoir*. (New York, New York: St. Martin’s Press, 2006), 208.

<sup>5</sup> Following standard notational practice, all guitar excerpts in this thesis sound an octave lower than written.



In performance, Van Halen hammers arpeggios on the fret board with his left hand while manipulating the volume control of the guitar with his right hand. This obscures the attack of the guitar, therefore producing a sort of synth or bowed string type effect. It is essential that this excerpt be performed with rhythmic evenness and metronomic accuracy; otherwise the desired sixteenth note effect will quickly deteriorate in terms of clarity and rhythmic stability.

The guitarist Nuno Bettencourt of the band Extreme also used this delay generated sixteenth note technique for a short composition that appears on the band's 1990 album *Pornograffiti* entitled "Flight of the Wounded Bumblebee" as an introduction to the album track "He Man Woman Hater". At a tempo of 200 beats per minute, the lines that are generated would be impossible to play any other way at that speed.

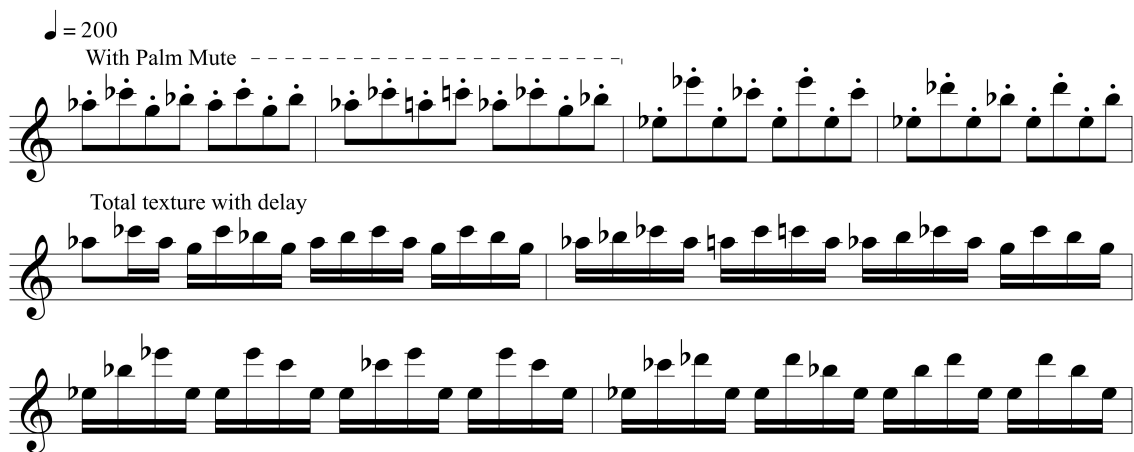


Figure 3. Excerpt from "Flight of the Wounded Bumblebee", 0:20 – 0:25.

In this piece, the notes are played with a pick, and a preprogrammed drum track provides sixteenth notes to ensure metronomic evenness and precision. Bettencourt additionally employs a technique known as *palm muting* to give the notes a staccato and percussive

sound that contributes to the clarity of the overall texture. Both of these guitar solos provided a specific model that was incorporated as a starting point to creating full-ensemble textures in *Perceptions From the Highline*.

An alternative influence may be observed in compositions featuring acoustic treatments of a delay effect. *Hout* by Louis Andriessen is a quartet for tenor saxophone, marimba, electric guitar and piano. The four parts play identical or nearly identical lines, with each part being offset by one sixteenth note. The overall effect is comparable to a “slapback” echo, or a fast single-delay repeat of comparable volume.

The score order used by Andriessen matches the arrangement of entrances within the texture. The tenor saxophone leads the ensemble for the entirety of the piece due to its sharpness of attack and timbre. Harder mallets are used on the marimba to create a similarly sharp and defined sound, which is scored to immediately follow the saxophone. The piano contributes to the blending of the ensemble as the last of the four instruments to play. Interestingly enough, the guitar blends in so well in many passages that it often becomes indistinguishable. Notes played on the lower or wound strings tend to blend in, while notes on the higher plain strings are typically more noticeable in the overall texture. Being placed third in the order of entrances also contributes to the guitar blending in. It is worth noting that the piece relies entirely on this hierarchy of timbre and attack to create the delay texture. In the opening measure of the piece, all four parts are labeled “*fortissimo sempre*”, indicating that neither staggered dynamics nor softer echoes contribute to the delay effect. By turning the tone control on the guitar down half way and decreasing the treble in the equalization, the timbre fits more convincingly in its

assigned position of the delay structure. From a compositional perspective, the concept of timbral hierarchy became an important factor in the formation of delay passages in

*Perceptions From the Highline.*



## CHAPTER III

### EXAMPLES OF DELAY SCORING IN *PERCEPTIONS FROM THE HIGHLINE*

Scoring delay textures generated from the electric guitar for acoustic instruments is one of the major compositional processes at work in *Perceptions from the Highline*. This section of the paper will examine four different delay textures as they appear in the piece.

One of the more commonly observed delay effects involves one or more repeats of the source signal with each subsequent echo getting quieter, or receding into the distance. This sound was first conceived with the process of sending a tape recorded sound back to the input of a three-head tape recorder. The length of the tape determines the length of the echo, and the volume of the original signal determines the volume of the echoes.<sup>6</sup> This sound can be recreated acoustically using a combination of timbral hierarchy, as discussed in *Hout* from the previous chapter, and staggered dynamic markings. Figure 4 represents the passage from measures 85-88.

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<sup>6</sup> Thom Holmes. *Electronic and Experimental Music: Technology, Music and Culture*. 4<sup>th</sup> ed. (Routledge 2012), 162.

Figure 4. Woodwind delay section, mm. 85-88.<sup>7</sup>

The clarinet plays the immediate echo down two dynamic levels from the guitar, followed by the flute one dynamic softer than the clarinet. The use of consistent articulations as well as decrescendos in the woodwinds contributes to the impression of a delayed signal getting quieter. In a fashion similar to the opening unison passage, the sixteenth notes of the guitar part in measure 88 are strictly picked as opposed to the slur-two, tongue-two patterns of articulation in the flute and clarinet. Not only does this change provide rhythmic clarity, but also allows the guitar to crescendo more effectively to the top of the run.

An obvious deviation from the delay procedure appears immediately with the consideration of pitch. By design, the delay has limitations due to its inherent inflexibility when used with the guitar. The delay time, as well as other parameters, is usually static and unable to be adjusted mid-phrase without a break in the playing or switching to a new preprogrammed sound. An advantage of scoring delay patterns and textures for acoustic

<sup>7</sup> All B♭ Clarinet excerpts appearing in this paper are notated at concert pitch.

instruments involves being able to manipulate pitch, rhythm and length of delay all in real time as needed. An independent processor for pitch shifting is necessary in the signal chain of the guitar if such an effect is desired, and most pitch shifting units effect the entire signal (source and resultant delay) by a set parameter or interval. The scoring throughout this piece takes advantage of the ability to freely manipulate pitch that would be difficult to duplicate with traditional effects pedals alone.

A similar effect is achieved starting in measure 126. The delay is given a staccato articulation and passed across the cello and violin with pizzicato attacks. In this instance, the octave displacement of the violin pizzicato helps the third echo to be audible and distinct. While the woodwind passage maintains the rhythm of the delay pattern, the pizzicato section purposefully accelerates the rhythm to temporarily invoke a sense of chaos and disorder. As the cello and violin attempt to follow the gesture of the guitar, the passage is abruptly cut off, as if the delay pedal had suddenly been disengaged.

Figure 5. Strings delay section, mm. 126-129.

The process of converting an unaffected eighth note line on the guitar to an ensemble-wide composite sixteenth note texture will be described thoroughly in this next section. The first step, the same process used in “Cathedral” and “Flight of the Wounded Bumblebee” is outlined in Figure 6. To reiterate, the crucial elements necessary to create this sound involve a single repeat of equal volume and a delay length of three sixteenth notes at the given tempo in beats per minute.



Figure 6. Eighth note to sixteenth note delay process.

The two passages of *Perceptions From the Highline* based on this process were originally conceived by playing the parts on the electric guitar with a digital delay. Once a suitable eighth note pattern was devised, the entire texture was recorded with a looping pedal. After listening for many minutes, melodic fragments began to emerge from the overall texture. The fragments used to reconstruct the texture are listed in Figure 7.



Figure 7. Melodic fragments derived from the delay texture.

From here, the fragments are assigned to different parts of the ensemble. The electric guitar provides the skeletal framework of the texture with staccato eighth notes, while the ensemble assumes the role of the delay effect. Articulations are added to mimic the staccato attack of the guitar as well as emphasize the sixteenth notes on the “e” and “a” of each beat that complete the texture. As this passage continues, the pitch of the melodic fragments is shifted from the original pattern. The diatonic arrangement of these passages lends itself to multiple possibilities for transposition that flesh out the implied chords without compromising the general harmonic character.

The musical score for Figure 8, measures 40-42, is written for a full ensemble. The parts are as follows:

- E. Gtr. (Electric Guitar):** Treble clef, playing a continuous eighth-note melody with accents.
- Fl. (Flute):** Treble clef, playing a melody with accents, starting at measure 40 with a *p* (piano) dynamic.
- B♭ Cl. (B-flat Clarinet):** Treble clef, playing a melody with accents, starting at measure 40 with a *p* (piano) dynamic.
- Vln. (Violin):** Treble clef, playing a melody with accents, starting at measure 40 with a *p* (piano) dynamic.
- Vlc. (Violoncello):** Bass clef, playing a melody with accents, starting at measure 40 with a *p* (piano) dynamic, transitioning to *mp* (mezzo-piano) in measure 42.
- Pno. (Piano):** Grand staff (treble and bass clefs), playing a complex texture with accents. The treble staff starts at measure 40 with a *mp* (mezzo-piano) dynamic. The bass staff has a double bar line at measure 40 and a *mp* dynamic marking.
- Perc. (Percussion):** Percussion clef, playing a continuous eighth-note melody with accents, starting at measure 40.

Figure 8. Delay texture scored for full ensemble, mm. 40-42.

The clarinet is given what I consider to be the primary melodic gesture to emerge from this texture. The flute and violin are assigned gestures that are more accental. These accents are reinforced in the treble staff of the piano part in a way that combines the two different accent patterns. The cello and the bass staff of the piano account for the

harmonic foundation of the passage and reinforce the motion of the texture with a syncopated rhythm. Both of these passages set up the statement of the main guitar theme.

When a delay is set to an extended number of repeats without decreasing in volume, the individual lines eventually accumulate into a hazy, atmospheric texture. In mm. 70-79, the electric guitar temporarily takes an accompanying role by playing four note chords with a combination of the pick and fingers, also known as *hybrid picking*. The resulting dyads are passed to and from the lower registers of the clarinet and flute as a way to emulate a longer and slowly building delay texture with gradual shifts in notes and harmony. This process still provides a harmonic and rhythmic background to the cello theme while blurring the individual gestures.

The image displays a musical score for three instruments: Electric Guitar (E. Gtr.), Flute (Fl.), and B♭ Clarinet (B♭ Cl.). The score covers measures 71, 72, and 73. The E. Gtr. part is written in treble clef and features a series of four-note chords (dyads) played with a syncopated rhythm. The Fl. and B♭ Cl. parts are written in treble clef and feature a series of eighth-note runs that mirror the harmonic structure of the guitar chords. The Fl. part includes a dynamic marking of *p* (piano) at measure 71. The B♭ Cl. part also includes a dynamic marking of *p* at measure 71. The score is marked with measure numbers 71, 72, and 73 at the beginning of each measure.

Figure 9. Atmospheric delay texture, mm. 71-73.

An additional way of manipulating the sound of delay is with a parameter known as ducking. Ducking controls the level of delay based upon the activity of the source signal. Therefore, the delay is only activated where there is space for it to be audibly noticed. This helps the original line maintain clarity and distinction when the delay might

not necessarily be desired. This approach is manifested in the clarinet during the final statement of the theme at measure 200. An exact duplication of this theme offset by any rhythmic value would produce a line that is perceived as separated, like a round or fugue entry, rather than a controlled facet of the original line. The result would also be largely dissonant both in terms of harmony and rhythm. By applying a ducking technique to the clarinet, the delay effect is present enough to be noticed without infringing upon the melodic and harmonic progression. The acoustic reproduction of these delay textures is one of the main unifying compositional concepts in *Perceptions From the Highline*.



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## APPENDIX A

### SCORE OF *PERCEPTIONS FROM THE HIGHLINE*

# Perceptions From the Highline

For Electric Guitar and  
Chamber Ensemble

Brian Koenig

2013

## Perceptions From the Highline

### Program Notes

The Highline is an old above ground railway on the lower west side of Manhattan that has been converted into a nature walk abounding with flower beds, sculptures and art installations. The contrasting sections of this electric guitar concerto for chamber ensemble depict the juxtaposition of the Highline with the bustling city below.

### Performance Notes

The electric guitar part should be performed with a semi-hollow body guitar outfitted with humbucking pickups. It is encouraged that the soloist set the tone control on the guitar  $\frac{1}{4}$  to  $\frac{1}{2}$  way down, but adjust as necessary according to taste. If a different guitar is used, the goal should be to make the overall tone blend in with the ensemble as much as possible.

A tube amplifier is ideal for this piece to generate a sound that is warm and reminiscent of traditional jazz guitar tones. Otherwise the goal should be to get a clean sound that blends with the ensemble with no added effects.

With the designation in the parts of “echoing the guitar”, all attempts should be made to match the nuances of the guitar part at the designated dynamic level.

The percussion part is written for cajon using the following key:



# Perceptions from the Highline

Transposed  
Score

for Electric Guitar and Chamber  
Ensemble

Brian Koenig

♩ = 110

Electric Guitar

Flute

Clarinet in B $\flat$

Violin

Cello

Piano

Percussion

♩ = 110

The musical score is written for a chamber ensemble featuring an electric guitar and five other instruments. The tempo is set at 110 beats per minute, indicated by a quarter note symbol followed by "= 110". The time signature is 4/4. The score is marked with a forte (f) dynamic. The instruments are arranged in six staves: Electric Guitar, Flute, Clarinet in B $\flat$ , Violin, Cello, and Piano. The Percussion part is on a single staff at the bottom. The music is transposed. The Electric Guitar, Flute, and Clarinet in B $\flat$  parts have many notes with accents. The Violin and Cello parts have many notes with accents. The Piano part has many notes with accents. The Percussion part has many notes with accents.

# Perceptions from the Highline

This musical score is for a piece titled "Perceptions from the Highline". It is arranged for a seven-piece ensemble: Electric Guitar (E.Gtr.), Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.). The score is divided into two systems, each containing seven staves. The first system begins with a treble clef and a key signature of one flat (B-flat). The second system begins with a 5/4 time signature change. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as accents (>) and slurs are used throughout. The Percussion part is indicated by a double bar line symbol at the beginning of its staff.

## Perceptions from the Highline

The image displays a musical score for 'The Firebird' by Igor Stravinsky, specifically the section 'The Firebird' (The Firebird). The score is written for a full orchestra and includes the following instruments: E. Gtr. (Electric Guitar), Fl. (Flute), B♭ Cl. (B-flat Clarinet), Vln. (Violin), Vlc. (Violoncello), Pno. (Piano), and Perc. (Percussion). The score is in 4/4 time and is divided into three measures. The first measure is marked with a forte (f) dynamic, while the second and third measures are marked with a piano (p) dynamic. The E. Gtr. part features a complex, fast-paced melody with many accidentals and a triplet in the third measure. The Fl. and B♭ Cl. parts are mostly silent, with only a few notes in the second measure. The Vln. part has a melodic line with a long note in the second measure. The Vlc. part has a complex, fast-paced melody with many accidentals and a triplet in the third measure. The Pno. part has a complex, fast-paced melody with many accidentals and a triplet in the third measure. The Perc. part has a complex, fast-paced melody with many accidentals and a triplet in the third measure.



## Perceptions from the Highline

7

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

*f*

# Perceptions from the Highline

9

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

5/4

Detailed description: This musical score is for a piece titled 'Perceptions from the Highline'. It is written for a seven-piece ensemble: Electric Guitar (E.Gtr.), Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.). The music is in 5/4 time and begins at measure 9. The E.Gtr. part features a melodic line with many accidentals and accents. The Fl. and B $\flat$  Cl. parts have similar melodic lines with some slurs. The Vln. and Vlc. parts play a rhythmic pattern of eighth notes with accents. The Pno. part has a sparse accompaniment with chords and single notes. The Perc. part plays a steady eighth-note pattern. The score ends at measure 13, marked with a double bar line and a fermata.

# Perceptions from the Highline

**E.Gtr.** *II* 5/4 3/4 5/4. Features rapid sixteenth-note runs in the first two measures, followed by triplet eighth notes in the third measure.

**Fl.** *II* 5/4 3/4 5/4. Remains silent throughout the passage.

**B♭ Cl.** *II* 5/4 3/4 5/4. Plays a half note in the first measure, a quarter note in the second, and a half note in the third, all marked *p* and connected by a slur.

**Vln.** *II* 5/4 3/4 5/4. Remains silent throughout the passage.

**Vlc.** *II* 5/4 3/4 5/4. Plays a melodic line in the first two measures, marked *p*, and continues in the third measure.

**Pno.** *II* 5/4 3/4 5/4. Features chords in the first two measures, marked *p*, and a final chord in the third measure.

**Perc.** *II* 5/4 3/4 5/4. Plays a rhythmic pattern of eighth and sixteenth notes, marked *p*.

# Perceptions from the Highline

13

E.Gtr.

13

Fl.

B♭ Cl.

*f*

6

6

13

Vln.

Vlc.

*f*

13

Pno.

*f*

13

Perc.

*mf*

6

6

Detailed description: This musical score is for a piece titled 'Perceptions from the Highline'. It features seven staves: Electric Guitar (E.Gtr.), Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.). The music is in 2/4 time and begins at measure 13. The E.Gtr. part has a melodic line with a trill and a sixteenth-note run. The Fl. part is mostly silent. The B♭ Cl. part starts with a forte (f) dynamic and includes a sixteenth-note run. The Vln. part is mostly silent. The Vlc. part has a melodic line with accents and a forte (f) dynamic. The Pno. part has a complex texture with a forte (f) dynamic. The Perc. part has a rhythmic pattern with a mezzo-forte (mf) dynamic and includes sixteenth-note runs. The score ends at measure 14.

# Perceptions from the Highline

14

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

*f*

The musical score is for a piece titled "Perceptions from the Highline". It is written for a seven-piece ensemble: Electric Guitar (E.Gtr.), Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.). The score begins at measure 14, indicated by a "14" above the first staff. The time signature is 4/4. The E.Gtr., Fl., B $\flat$  Cl., and Perc. parts feature eighth-note patterns with accents. The Vln. part has a melodic line with some chromaticism. The Vlc. part has a steady eighth-note accompaniment. The Pno. part provides harmonic support with chords and single notes. The Perc. part starts with a forte (*f*) dynamic.

# Perceptions from the Highline

16

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

8<sup>va</sup>-----

6

6

Detailed description: This is a musical score for a piece titled "Perceptions from the Highline". The score is arranged for seven instruments: Electric Guitar (E.Gtr.), Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.). The score is divided into two systems. The first system contains measures 16 through 21, and the second system contains measures 22 through 27. The E.Gtr. part features a melodic line with various accidentals and dynamics, including a trill in measure 21. The Fl. and B $\flat$  Cl. parts play a similar melodic line. The Vln. and Vlc. parts play a rhythmic pattern. The Pno. part provides harmonic support with chords and single notes. The Perc. part plays a rhythmic pattern. The score includes various musical notations such as notes, rests, accidentals, dynamics (e.g., > for accent), and articulation marks (e.g., < for breath mark). The E.Gtr. part has a trill in measure 21. The Fl. and B $\flat$  Cl. parts have a trill in measure 21. The Vln. and Vlc. parts have a trill in measure 21. The Pno. part has a trill in measure 21. The Perc. part has a trill in measure 21.

# Perceptions from the Highline

(8va)  
 18  
 E.Gtr. *ff* 3 5  
 Fl. *fp*  
 B $\flat$  Cl. *fp*  
 Vln. *fp*  
 Vlc. *fp*  
 Pno. *f*  
 Perc. 18 *Ped.*

The musical score is for a piece titled "Perceptions from the Highline". It features six staves: Electric Guitar (E.Gtr.), Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vlc.), and Piano (Pno.), plus a Percussion (Perc.) staff at the bottom. The score begins at measure 18. The Electric Guitar part is marked *ff* and features a triplet of eighth notes followed by a series of eighth notes with accents, ending with a quintuplet. The Flute, B-flat Clarinet, Violin, and Viola parts each have a half note at the start of measure 18, marked *fp*. The Piano part has a full chord at the start of measure 18, marked *f*. The Percussion part has a single eighth note at the start of measure 18, marked *Ped.* and an accent. The score continues for two measures, with the Electric Guitar part continuing its melodic line and the other instruments holding their notes.

# Perceptions from the Highline

20 (8<sup>va</sup>)

E.Gtr.

20

Fl.

B $\flat$  Cl.

20

Vln.

Vlc.

20

Pno.

*p*

20

Perc.

The musical score is arranged in a system with seven staves. The E.Gtr. staff (top) features a melodic line with eighth notes, some beamed together, and a triplet of eighth notes. A dashed line above the staff is labeled (8<sup>va</sup>). The Fl. staff has a single note at the beginning, followed by a long rest. The B $\flat$  Cl. staff also has a single note at the beginning, followed by a long rest. The Vln. and Vlc. staves have a single note at the beginning, followed by a long rest. The Pno. staff has a piano (*p*) dynamic marking and a melodic line with eighth notes. The Perc. staff has a single note at the beginning, followed by a long rest.



## Perceptions from the Highline

The musical score for "The Rose Tree" is presented in a multi-staff format. The instruments and their parts are as follows:

- E. Gtr. (Electric Guitar):** Features a complex solo starting at measure 21, marked with a *(8va)* (8th octave) instruction. The solo includes various techniques such as bends, vibrato, and a final sixteenth-note run. The guitar part is written in treble clef.
- Fl. (Flute):** Plays a melodic line starting at measure 21, marked with a *(8va)* instruction. The flute part is written in treble clef.
- B♭ Cl. (B-flat Clarinet):** Plays a melodic line starting at measure 21, marked with a *(8va)* instruction. The clarinet part is written in treble clef.
- Vln. (Violin):** Plays a melodic line starting at measure 21, marked with a *(8va)* instruction. The violin part is written in treble clef.
- Vlc. (Violoncello):** Plays a melodic line starting at measure 21, marked with a *(8va)* instruction. The cello part is written in bass clef.
- Pno. (Piano):** Provides harmonic support with chords and arpeggios. The piano part is written in grand staff (treble and bass clefs).
- Perc. (Percussion):** Provides rhythmic accompaniment. The percussion part is written in a single staff.

The score is divided into measures, with a key signature change from 3/4 to 4/4 time signature occurring at measure 21. The tempo is marked "Allegretto".

# Perceptions from the Highline

23

E.Gtr.

23

Fl.

*fp*

B $\flat$  Cl.

*fp*

23

Vln.

*fp*

Vlc.

*fp*

23

Pno.

*f*

*Red.*

23

Perc.

8va - - - - -

3

A musical score for a piece titled "Perceptions from the Highline". The score is written for a 4/4 time signature and spans measures 23 to 24. The instruments are: Electric Guitar (E.Gtr.), Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.). The E.Gtr. part features a melodic line with a triplet of eighth notes in measure 24, marked with an 8va octave shift. The Fl., B $\flat$  Cl., Vln., and Vlc. parts have long, sustained notes in measure 23, marked with *fp* (fortissimo piano). The Pno. part has a chord in measure 23, marked with *f* (forte). The Perc. part has a single note in measure 23.

# Perceptions from the Highline

(8<sup>va</sup>)

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

25

6

3

5

6

6

*p*

A musical score for a piece titled "Perceptions from the Highline". The score is written for a large ensemble, including Electric Guitar (E.Gtr.), Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.). The score is divided into two systems. The first system starts at measure 25. The Electric Guitar part features a complex melodic line with many sixteenth notes, including triplets and sixteenth-note runs, and is marked with a "6" and a "3". The Flute, B-flat Clarinet, Violin, and Viola parts have long, sustained notes, with the Violin and Viola parts marked with a "6". The Piano part features a complex melodic line with many sixteenth notes, including triplets and sixteenth-note runs, and is marked with a "6" and a "3". The Percussion part has a simple, rhythmic pattern. The second system continues the music, with the Electric Guitar part featuring a melodic line with many sixteenth notes, including triplets and sixteenth-note runs, and is marked with a "5", "6", and "6". The Flute, B-flat Clarinet, Violin, and Viola parts have long, sustained notes, with the Violin and Viola parts marked with a "6". The Piano part features a complex melodic line with many sixteenth notes, including triplets and sixteenth-note runs, and is marked with a "6" and a "3". The Percussion part has a simple, rhythmic pattern. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked with a "25". The dynamics are marked with a "p" (piano) for the Piano part. The score is written in a standard musical notation style, with a treble clef for the Flute, B-flat Clarinet, Violin, and Piano parts, and a bass clef for the Viola and Percussion parts. The Electric Guitar part is written in a standard musical notation style, with a treble clef. The score is written in a standard musical notation style, with a treble clef for the Flute, B-flat Clarinet, Violin, and Piano parts, and a bass clef for the Viola and Percussion parts. The Electric Guitar part is written in a standard musical notation style, with a treble clef. The score is written in a standard musical notation style, with a treble clef for the Flute, B-flat Clarinet, Violin, and Piano parts, and a bass clef for the Viola and Percussion parts. The Electric Guitar part is written in a standard musical notation style, with a treble clef.

# Perceptions from the Highline

27

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

7

*f* 3

The image shows a musical score for a piece titled "Perceptions from the Highline". The score is arranged in a system with six staves. The instruments are: E.Gtr. (Electric Guitar), Fl. (Flute), B $\flat$  Cl. (B-flat Clarinet), Vln. (Violin), Vlc. (Viola), and Pno. (Piano). The Perc. (Percussion) staff is at the bottom. The score begins at measure 27. The E.Gtr. staff has a melodic line with a 7-measure rest indicated by a bracket. The Fl., B $\flat$  Cl., Vln., and Vlc. staves have whole rests. The Pno. staff has a sustained chord in the left hand and a single note in the right hand. The Perc. staff has a rhythmic pattern starting with a triplet of eighth notes marked with a forte (*f*) dynamic and a triplet bracket.

# Perceptions from the Highline

30

E.Gtr.

30

Fl.

B $\flat$  Cl.

30

Vln.

Vlc.

30

Pno.

Perc.

*p*

# Perceptions from the Highline

34

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

*p*

with pedal

## Perceptions from the Highline

[illegible]

# Perceptions from the Highline

41

E.Gtr.

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc.

*mp*

Detailed description: This musical score page, titled 'Perceptions from the Highline', contains seven staves for different instruments. The E.Gtr. staff features a melodic line of eighth notes with accents. The Fl. staff has a melodic line with accents and slurs. The B♭ Cl. staff plays a rhythmic pattern of eighth notes with accents and slurs. The Vln. staff has a melodic line with accents and slurs. The Vlc. staff has a melodic line with a slur and a dynamic marking of *mp*. The Pno. staff has a melodic line with accents and slurs. The Perc. staff has a rhythmic pattern of eighth notes with accents. The page number 41 is written above the first staff.



Perceptions from the Highline

43

E.Gtr.

43

Fl.

B $\flat$  Cl.

43

Vln.

Vlc.

43

Pno.

43

Perc.

*f*

*f*

*f*

*f*

*f*

*mf*

Perceptions from the Highline

46

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

*fp*

*fp*

*fp*

*fp*

Detailed description: This page of a musical score, titled 'Perceptions from the Highline', contains staves for seven instruments: Electric Guitar (E.Gtr.), Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.). The score begins at measure 46. The E.Gtr. part features a melodic line with eighth and sixteenth notes. The Fl. part has a melodic line with slurs and accents. The B $\flat$  Cl. part plays a rhythmic pattern of eighth notes with slurs and accents. The Vln. part has a melodic line with slurs and accents. The Vlc. part has a melodic line with slurs and accents. The Pno. part has a complex texture with many sixteenth notes in both hands. The Perc. part plays a rhythmic pattern of eighth notes. Dynamics include *fp* (fortissimo piano) in measures 48 and 49. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

# Perceptions from the Highline

Lay back slightly

8va

E.Gtr.

49

*f*

3

3

Fl.

49

*pp*

B♭ Cl.

49

*pp*

Vln.

49

*pp*

Vlc.

*pp*

*p*

*espress.*

Pno.

49

*mp*

with pedal

Perc.

49

The musical score is arranged in a system of seven staves. The E.Gtr. staff begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a fermata, followed by a series of eighth notes and a triplet. The Fl. and B♭ Cl. staves are in treble clef and share a common key signature. They both have a melodic line with a fermata and a dynamic marking of *pp*. The Vln. staff is in treble clef and has a melodic line with a fermata and a dynamic marking of *pp*. The Vlc. staff is in bass clef and has a melodic line with a fermata and a dynamic marking of *p*. The Pno. staff is in grand staff (treble and bass clefs) and has a melodic line with a fermata and a dynamic marking of *mp*. The Perc. staff is in a single line with a key signature of one sharp (F#) and a rhythmic pattern with accents.

# Perceptions from the Highline

52 (8<sup>va</sup>)

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

*mf*

*mp*

# Perceptions from the Highline

55 (8<sup>va</sup>)

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

*p*

*fp*

A musical score for a piece titled "Perceptions from the Highline". The score is for a full orchestra and includes a guitar. The instruments are arranged vertically: E.Gtr., Fl., B♭ Cl., Vln., Vlc., Pno., and Perc. The score is in 4/4 time and consists of three measures. The E.Gtr. part starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The Fl., B♭ Cl., and Vln. parts are marked with a "55" and a dashed line, indicating they are playing a sustained note or are silent. The Vlc. part is in the bass clef and features a melodic line with a half note, a quarter note, and a half note, with a crescendo leading to a fortissimo (fp) dynamic. The Pno. part is in the grand staff and features a complex melodic line with many beamed notes and a crescendo leading to a fortissimo (fp) dynamic. The Perc. part is in the bass clef and features a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to a fortissimo (fp) dynamic.

# Perceptions from the Highline

58 (8<sup>va</sup>)

E.Gtr.

3 3 5

Fl.

*p*

B♭ Cl.

Vln.

*p*

Vlc.

*mf*

Pno.

Perc.

## Perceptions from the Highline

[illegible]

## Perceptions from the Highline

64 (8va)

E.Gtr.

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc.

*p*

*mp*

*mp*

*p*

*pp*

*legato*

*Leg.*

3

8



# Perceptions from the Highline

With Pick and Fingers  
Let Ring

E.Gtr. 68 *p*

Fl. 68 *pp* *p*

B $\flat$  Cl. *pp* *p*

Vln. 68 *pp*

Vlc. *p* *espress.* 3

Pno. 68 *molto legato* *p* \* with pedal

Perc. 68 *ppp*

The musical score is for a piece titled "Perceptions from the Highline". It features seven staves: E.Gtr., Fl., B $\flat$  Cl., Vln., Vlc., Pno., and Perc. The score begins at measure 68. The E.Gtr. part starts with a rest, followed by a series of eighth notes and a final chord marked *p*. The Fl. and B $\flat$  Cl. parts play a melodic line of eighth notes, marked *pp*, which then transitions to a more active line marked *p*. The Vln. part plays a melodic line of eighth notes, marked *pp*. The Vlc. part has a rest, followed by a melodic line marked *p* with the instruction *espress.* and a triplet of eighth notes. The Pno. part has a rest, followed by a melodic line marked *p* with the instruction *molto legato* and a pedal point marked with an asterisk and the text "with pedal". The Perc. part has a rest, followed by a series of eighth notes marked *ppp*.

# Perceptions from the Highline

72

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

72

72

72

72

72

mf

mp

f

mp

# Perceptions from the Highline

76

E.Gtr.

76

Fl.

B $\flat$  Cl.

76

Vln.

Vlc.

*mf* *ff*

76

Pno.

76

Perc.

The musical score for 'Perceptions from the Highline' begins at measure 76. The Electric Guitar (E.Gtr.) part features a melodic line with many sharps, creating a complex harmonic texture. The Flute (Fl.) and B-flat Clarinet (B♭ Cl.) parts have similar melodic lines, with some rests. The Violin (Vln.) part is mostly silent. The Viola (Vlc.) part has a melodic line with accents and dynamic markings of *mf* and *ff*. The Piano (Pno.) part has a bass line with many sharps. The Percussion (Perc.) part is mostly silent.

# Perceptions from the Highline

79

a la Lenny Breau  
let ring

*mp*

E.Gtr.

79

Fl.

B♭ Cl.

79

Vln.

Vlc.

*mf* *pp*

79

Pno.

*p* delicately

79

Perc.

# Perceptions from the Highline

83

E.Gtr.

83

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc.

*f*

echoing the guitar

*p*

echoing the guitar

*mp*

*mp*

*>*

*>*

*\**

# Perceptions from the Highline

86

E.Gtr. *mf* *mp*

Fl. *pp*

B $\flat$  Cl. *p*

Vln.

Vlc.

Pno.

Perc.

# Perceptions from the Highline

89

E.Gtr. *f*

Fl. *mf* *p*

B $\flat$  Cl. *f* *mp*

Vln.

Vlc.

Pno.

Perc.

# Perceptions from the Highline

92

E.Gtr. *p*

Fl. *pp* *p*

B $\flat$  Cl. *p* *mp*

Vln.

Vlc.

Pno.

Perc.

92

92

92

92

92

92

92



Perceptions from the Highline

95

E.Gtr. *f* *p*

Fl. *f* *pp*

B $\flat$  Cl. *f*

Vln. *fp* *fp*

Vlc. *f*

Pno. *f*

Perc. *f*

# Perceptions from the Highline

98

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

With Restrained Energy

*ff*

*f*

*pp*

*p*

*p*

*mp*

98

98

98

98

98

98

# Perceptions from the Highline

101

E.Gtr. *f*

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

101

101

101

101

101

101

101

# Perceptions from the Highline

104

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

104

104

104

104

104

104

104

## Perceptions from the Highline

[illegible]

## Perceptions from the Highline

E.Gtr.  
 Fl.  
 B♭ Cl.  
 Vln.  
 Vlc.  
 Pno.  
 Perc.

# Perceptions from the Highline

112 (8<sup>va</sup>)

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

# Perceptions from the Highline

114 (8<sup>va</sup>)

E.Gtr.

114

Fl.

8<sup>va</sup>

B $\flat$  Cl.

114

Vln.

Vlc.

114

Pno.

114

Perc.



## Perceptions from the Highline

Musical score for measures 116-118, featuring E. Gtr., Fl., B♭ Cl., Vln., Vlc., Pno., and Perc. The score includes dynamic markings (*ff*, *pp*) and articulation (accents, slurs).

# Perceptions from the Highline

**Mysterious**  
120 ♩ = 88

E.Gtr.

Fl.

B♭ Cl.

**Mysterious**  
120 ♩ = 88

Vln.

Vlc.

Pno.

*molto legato*  
*pp*

with pedal

**Mysterious**  
120 ♩ = 88

Perc.

The musical score is for a piece titled "Perceptions from the Highline". It features seven staves: E.Gtr., Fl., B♭ Cl., Vln., Vlc., Pno., and Perc. The tempo is marked as 120 ♩ = 88. The mood is "Mysterious". The E.Gtr., Vln., and Vlc. staves have whole rests. The Fl. and B♭ Cl. staves play a melodic line starting at measure 120, marked with a piano (p) dynamic. The Pno. staff plays a complex, legato accompaniment marked with a pianissimo (pp) dynamic and the instruction "molto legato". The Perc. staff has whole rests.

## Perceptions from the Highline

[illegible]

## Perceptions from the Highline

128

E.Gtr.

128

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc.

# Perceptions from the Highline

131

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

*mf*

*mp*

*p*

*Leg.*

The musical score for 'Perceptions from the Highline' begins at measure 131. The Electric Guitar (E.Gtr.) part features a series of triplet patterns in the treble clef. The Flute (Fl.) and B-flat Clarinet (B $\flat$  Cl.) parts consist of long, sustained notes, likely representing a drone or a specific timbre. The Violin (Vln.) and Viola (Vlc.) parts play triplet patterns, with the Viola marked 'mp' and the Violin marked 'mf'. The Piano (Pno.) part has a right-hand melody marked 'p' and a left-hand accompaniment marked 'Leg.'. The Percussion (Perc.) part has a simple rhythmic pattern.

# Perceptions from the Highline

134  $\text{♩} = 96$  let ring

E.Gtr.  $\text{ff}$   $p$

Fl.  $\text{ff}$   $p$

B $\flat$  Cl.  $\text{ff}$   $p$

Vln.  $\text{ff}$   $p$  arco

Vlc.  $\text{ff}$   $p$  arco

Pno.  $\text{ff}$

Perc.  $\text{ff}$   $p$   $\text{Ped.}$

# Perceptions from the Highline

138

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

tongue stop

*pp*

*pp*

*pp*

*pp*

*pp*

*f*

# Perceptions from the Highline

142

E.Gtr. *With Pick and Fingers*  
*Let Ring* *pp* *accel.*

Fl. *f* *p*

B $\flat$  Cl. *f* *pp*

Vln. *f* *pp* *accel.*

Vlc. *f* *pp*

Pno.

Perc. *pp* *accel.*



# Perceptions from the Highline

146  $\text{♩} = 110$

E.Gtr. *p*

146

Fl. *p*

B $\flat$  Cl. *p*

146  $\text{♩} = 110$

Vln.

Vlc.

146

Pno.

146  $\text{♩} = 110$

Perc.

The musical score is for a piece titled "Perceptions from the Highline". It begins at measure 146, with a tempo marking of 110 beats per minute (indicated by a quarter note). The time signature is 5/4. The score includes parts for Electric Guitar (E.Gtr.), Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.). The E.Gtr. part starts with a series of chords and a melodic line, marked with a piano (*p*) dynamic. The Fl. and B $\flat$  Cl. parts have a short melodic phrase, also marked with a piano (*p*) dynamic. The Vln., Vlc., Pno., and Perc. parts are mostly silent, with some rests and a single note in the Perc. part.

## Perceptions from the Highline

147

E. Gtr.

147

Fl.

B♭ Cl.

147

Vln.

*pp*

Vlc.

*pp*

147

Pno.

*pp*

147

Perc.

*pp*

148

149

150

Perceptions from the Highline

149

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

*mp*

*mp*

*mp*

Perceptions from the Highline

151

E.Gtr.

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc.

*mf*

*mf*

*mf*

The musical score is for a piece titled "Perceptions from the Highline". It features seven staves: Electric Guitar (E.Gtr.), Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.). The score begins at measure 151. The time signature changes from 5/4 to 4/4 in the middle of the first system. The E.Gtr. part consists of eighth-note patterns with some ties. The Fl. and B♭ Cl. parts have similar eighth-note patterns with ties. The Vln. and Vlc. parts play a rhythmic pattern of eighth notes with accents and slurs, starting with a *mf* dynamic. The Pno. part also plays a similar rhythmic pattern with accents and slurs, starting with a *mf* dynamic. The Perc. part plays a rhythmic pattern of eighth notes with accents, starting with a *mf* dynamic.

# Perceptions from the Highline

153

E.Gtr.

153

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

*f*

*f*

*f*

*f*

*fp*

*p*

6

Detailed description: This musical score page, titled 'Perceptions from the Highline', contains staves for seven instruments: Electric Guitar (E.Gtr.), Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.). The score is divided into two measures. The first measure, starting at rehearsal mark 153, shows the E.Gtr. playing a half note, while the other instruments play eighth-note patterns. The second measure continues the patterns, with the E.Gtr. playing a sixteenth-note run marked with a '6' above it. Dynamics include *f* (forte) for the strings and woodwinds, *fp* (fortissimo piano) for the piano, and *p* (piano) for the percussion. The percussion part features a series of eighth notes with accents and a crescendo line.

# Perceptions from the Highline

155

E.Gtr.

6

3

3

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

*mp*

Perc.

155

*mp*

# Perceptions from the Highline

157

E.Gtr.

6

8<sup>va</sup>

6

Fl.

B $\flat$  Cl.

*p*

*p*

Vln.

*p*

Vlc.

*p*

Pno.

*mf*

Perc.

*mf*

Detailed description: This musical score page, titled 'Perceptions from the Highline', shows measures 157 and 158. The E. Gtr. part features a melodic line with a sixteenth-note triplet in measure 157 and a sixteenth-note triplet in measure 158, both marked with a '6'. The Fl. and B $\flat$  Cl. parts have rests in measure 157 and enter in measure 158 with a half note G $\sharp$ 4, marked with a piano (*p*) dynamic. The Vln. and Vlc. parts play a continuous sixteenth-note pattern, with the Vln. marked *p* and the Vlc. marked *p*. The Pno. part has a complex chordal texture in measure 157, marked *mf*, and a simpler texture in measure 158. The Perc. part plays a steady eighth-note pattern, marked *mf*.

# Perceptions from the Highline

159 (8<sup>va</sup>)

E.Gtr.

7 7 7 7

Fl.

*f*

B $\flat$  Cl.

*f*

Vln.

*f*

Vlc.

*f*

Pno.

*f*

Perc.

159

*f*



# Perceptions from the Highline

160

E.Gtr.

7 7 7

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

160

The musical score is for a piece titled "Perceptions from the Highline". It begins at measure 160. The Electric Guitar (E.Gtr.) part is the most active, playing a continuous eighth-note pattern across the measures, with slurs and a "7" marking. The Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.) parts all have rests until measure 160. At measure 160, the Flute, B-flat Clarinet, Violin, and Viola all play a half note G $\flat$  (F $\sharp$ ) with an accent (>). The Piano part plays a half note G $\flat$  (F $\sharp$ ) with an accent (>) and a fermata. The Percussion part plays a half note G $\flat$  (F $\sharp$ ) with an accent (>). The score continues with these instruments playing their respective notes and dynamics.

# Perceptions from the Highline

161 w/palm mute

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

The musical score is arranged in a system of seven staves. The Electric Guitar (E.Gtr.) staff is at the top, followed by Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.) at the bottom. The score begins at measure 161. The E.Gtr. part is written in treble clef and features a complex melodic line with palm mutes and a '7' indicating a seventh fret. The Flute, B-flat Clarinet, Violin, and Viola parts are written in treble and bass clefs respectively, and feature various rhythmic patterns and accents. The Piano part is written in grand staff (treble and bass clefs) and features a complex harmonic structure. The Percussion part is written in a single staff and features a simple rhythmic pattern. The score is marked with '161' at the beginning of each staff, indicating the starting measure. The E.Gtr. part is marked with 'w/palm mute' above the staff.

# Perceptions from the Highline

**Free Time**  
let ring

163

E.Gtr.

Fl.

B $\flat$  Cl.

**Free Time**

163

Vln.

Vlc.

**Free Time**

163

Pno.

**Free Time**

163

Perc.

The musical score is for a piece titled "Perceptions from the Highline". It features a guitar solo in the first staff, marked "Free Time" and "let ring". The solo begins at measure 163 and spans five measures. The other instruments (Flute, B-flat Clarinet, Violin, Viola, Piano, and Percussion) are in rests for the same duration. The time signatures for the five measures are 3/4, 3/4, 6/4, 6/4, and 4/4. The guitar solo includes various musical notations: eighth and sixteenth notes, triplets, and accidentals (flats, sharps, and naturals). The solo concludes with a double bar line at the end of the fifth measure.

# Perceptions from the Highline

167 ♩ = 88

E.Gtr.

167

Fl.

B♭ Cl.

167 ♩ = 88

Vln.

Vlc.

167

Pno.

*p*

with pedal

6

167 ♩ = 88

Perc.

# Perceptions from the Highline

170

E.Gtr.

5 5 6 3

170

Fl.

170

B $\flat$  Cl.

170

Vln.

*p*

Vlc.

*p*

170

Pno.

*p*

170

Perc.

Detailed description: This musical score page, titled 'Perceptions from the Highline', contains seven staves. The Electric Guitar (E.Gtr.) staff at the top begins at measure 170 with a melodic line featuring triplets and sixteenth notes, with fingering numbers 5, 5, 6, and 3 indicated below. Above the staff are three 'V' marks with dashed lines. The Flute (Fl.) and B-flat Clarinet (B $\flat$  Cl.) staves are mostly empty, with a few notes in the second measure. The Violin (Vln.) and Viola (Vlc.) staves have a melodic line starting in the second measure, marked with a piano (*p*) dynamic. The Piano (Pno.) staff has a melodic line starting in the second measure, also marked with a piano (*p*) dynamic. The Percussion (Perc.) staff at the bottom is empty. The page number 84 is at the bottom.

# Perceptions from the Highline

172

E.Gtr.

172

Fl.

B $\flat$  Cl.

172

Vln.

Vlc.

172

Pno.

172

Perc.

The musical score is for a 6/4 piece, starting at measure 172. The instruments and their parts are as follows:

- E.Gtr. (Electric Guitar):** Plays a complex melodic line with many accidentals, including sharps, flats, and naturals. The line is written in treble clef.
- Fl. (Flute):** Silent.
- B $\flat$  Cl. (B-flat Clarinet):** Silent.
- Vln. (Violin):** Plays a simple harmonic melody in treble clef, starting with a half note and followed by quarter notes.
- Vlc. (Viola):** Plays a simple harmonic melody in bass clef, starting with a half note and followed by quarter notes.
- Pno. (Piano):** Plays a bass line in bass clef, starting with a half note and followed by quarter notes.
- Perc. (Percussion):** Silent.

# Perceptions from the Highline

174

E.Gtr.

5

5

5

5

5

5

Fl.

B♭ Cl.

Vln.

pizz.

Vlc.

pizz.

Pno.

Perc.

174

174

## Perceptions from the Highline

175

E. Gtr.

175

Fl.

B♭ Cl.

175

Vln.

arco

*mp*

Vlc.

arco

*mp*

175

Pno.

*mp*

175

Perc.



# Perceptions from the Highline

177

E.Gtr.

177

Fl.

B $\flat$  Cl.

177

Vln.

Vlc.

177

Pno.

177

Perc.

The musical score for 'Perceptions from the Highline' begins at measure 177. The Electric Guitar (E.Gtr.) part is the most active, featuring a complex melodic line with many beamed sixteenth notes. The Flute (Fl.) and B-flat Clarinet (B $\flat$  Cl.) parts have rests. The Violin (Vln.) and Viola (Vlc.) parts have single notes. The Piano (Pno.) part has chords. The Percussion (Perc.) part has a single hit.

# Perceptions from the Highline

178

E.Gtr.

178

Fl.

*p*

B $\flat$  Cl.

*p*

178

Vln.

Vlc.

178

Pno.

178

Perc.

# Perceptions from the Highline

179 *8<sup>va</sup>*

E.Gtr.

9

Fl.

*mf*

B $\flat$  Cl.

*mf*

Vln.

*mf*

Vlc.

*mf*

Pno.

*mf*

Perc.

*mf*

# Perceptions from the Highline

180

(8va)

E.Gtr.

9

9

1/2

Fl.

*f*

*ff*

B $\flat$  Cl.

*f*

*ff*

Vln.

180

*f*

sul G

*ff*

Vlc.

*f*

*ff*

Pno.

180

*f*

*ff*

Perc.

180

*f*

*ff*

3

Detailed description: This is a page of a musical score for a piece titled "Perceptions from the Highline". The score is arranged in a system with seven staves, each for a different instrument: Electric Guitar (E.Gtr.), Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.). The key signature has two flats (B $\flat$  and E $\flat$ ), and the time signature is 180, indicating a common time signature with a specific tempo or meter. The E.Gtr. staff features a melodic line with two groups of nine sixteenth notes, each marked with a "9" and a slur. The Fl. and B $\flat$  Cl. staves have dynamic markings of *f* and *ff*, with the Fl. staff also showing a trill. The Vln. staff includes a performance instruction "sul G" and a dynamic marking of *ff*. The Vlc. staff has dynamic markings of *f* and *ff*. The Pno. staff shows a dynamic marking of *f* and *ff*, with a "Ped." marking in the right hand. The Perc. staff has dynamic markings of *f* and *ff*, and a triplet of eighth notes marked with a "3". The score is written in a standard musical notation style with various articulation marks and slurs.

# Perceptions from the Highline

183  $\text{♩} = 110$

E. Gtr.

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc.

let ring

*pp*

*ppp*

*ppp*

*p*

Detailed description: This musical score page, titled 'Perceptions from the Highline', contains seven staves. The E. Gtr. staff begins at measure 183 with a half note G4, followed by a whole rest and a double bar line. The Fl. staff starts with a half note G4, then a whole rest and a double bar line. The B♭ Cl. staff begins with a half note G3, followed by a whole rest and a double bar line. The Vln. staff starts with a half note G4, then a whole rest and a double bar line. The Vlc. staff begins with a half note G3, followed by a whole rest and a double bar line. The Pno. staff starts with a half note G4, then a whole rest and a double bar line. The Perc. staff begins with a half note G4, then a whole rest and a double bar line. The Perc. staff continues with a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B36

# Perceptions from the Highline

187

E.Gtr. *p*

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc.

# Perceptions from the Highline

191

E.Gtr.

Fl.

*p*

B♭ Cl.

*p*

Vln.

*p*

Vlc.

Pno.

*p*

\*

Perc.

191

Perceptions from the Highline

194

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

*f*

*f*

*f*

*f*

*f*

*f*



Perceptions from the Highline

197

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

197

197

197

197

197

197

197

## Perceptions from the Highline

200

E. Gtr.

200

Fl.

B♭ Cl.

200

Vln.

Vlc.

200

Pno.

200

Perc.

Perceptions from the Highline

203 *8va*

E.Gtr. *fp* *f*

Fl. *fp* *f*

B♭ Cl. *fp* *f*

Vln. *fp* *f*

Vlc. *fp*

Pno. *fp* *f*

Perc. 203

# Perceptions from the Highline

206

E.Gtr.

Lay back slightly

*f*

8<sup>va</sup>

5

Fl.

*pp*

B♭ Cl.

*pp*

*mp*

echoing the guitar

Vln.

*pp*

Vlc.

*pp*

*p*

Pno.

*mp*

Perc.

*p*

# Perceptions from the Highline

209 (8<sup>va</sup>)

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

*mf*

*pp*

*mf*

*pp*

## Perceptions from the Highline

212 (8va) 3

E. Gtr.

212

Fl.

B♭ Cl.

*pp* *p*

212

Vln.

Vlc.

*mp*

212

Pno.

212

Perc.

3

# Perceptions from the Highline

215 (8va)

E.Gtr.

215

Fl.

B $\flat$  Cl.

*mf*<sup>3</sup> *p* *mp*

215

Vln.

Vlc.

*p*

215

Pno.

215

Perc.

Detailed description: This page of a musical score, numbered 102, contains measures 215 through 219. The score is for a multi-instrument ensemble. The Electric Guitar (E.Gtr.) part, marked (8va), features a melodic line with a five-measure rest in measure 217. The Flute (Fl.) and Violin (Vln.) parts are silent throughout. The B-flat Clarinet (B $\flat$  Cl.) part begins in measure 216 with a triplet of eighth notes marked *mf*, followed by a crescendo to *p* in measure 217 and a *mp* dynamic in measure 218. The Viola (Vlc.) part starts in measure 215 with a half note marked *p*, followed by a half note in measure 216, and a half note in measure 217. The Piano (Pno.) part features a complex texture with chords and arpeggios in the right hand and a steady eighth-note bass line in the left hand. The Percussion (Perc.) part provides a rhythmic foundation with a consistent eighth-note pattern. Dynamics include *mf*, *p*, and *mp*. A five-measure rest is indicated for the E.Gtr. in measure 217.

# Perceptions from the Highline

218 (8va) -----

E.Gtr.

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc.

*f*

*pp*

*pp*



Perceptions from the Highline

222

E.Gtr.

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc.

*fp*

*f*

*fp*

*p*

*pp*

The musical score is for a piece titled "Perceptions from the Highline". It features seven staves: E.Gtr., Fl., B♭ Cl., Vln., Vlc., Pno., and Perc. The score begins at rehearsal mark 222. The E.Gtr. and Fl. staves are mostly silent, with rests. The B♭ Cl. staff has a melodic line starting with a half note, followed by a quarter note, and then a half note, with a crescendo hairpin leading to a fortissimo (f) dynamic. The Vln. staff has a similar melodic line, also with a crescendo hairpin leading to a fortissimo (f) dynamic. The Vlc. staff has a rhythmic line of eighth notes, starting with a piano (p) dynamic and a crescendo hairpin. The Pno. staff has a harmonic line of chords, starting with a piano (p) dynamic and a crescendo hairpin. The Perc. staff has a rhythmic line of eighth notes, starting with a pianissimo (pp) dynamic and a crescendo hairpin. The score is divided into three measures by bar lines, with a key signature change from 5/4 to 6/4 in the second measure and back to 5/4 in the third measure.

Perceptions from the Highline

224

E.Gtr. *f*

Fl. *f*

B $\flat$  Cl. *f*

Vln. *f*

Vlc. *f*

Pno. *f*

Perc. *f*

The musical score is for a piece titled "Perceptions from the Highline". It is written for a seven-piece ensemble: Electric Guitar (E.Gtr.), Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.). The score is in 2/4 time and begins at measure 224. All instruments are marked with a forte (*f*) dynamic. The E.Gtr., Fl., B $\flat$  Cl., Vln., and Vlc. parts feature rapid sixteenth-note runs with accents. The Pno. part consists of chords and single notes with accents. The Perc. part plays a steady eighth-note pattern with accents. The score is divided into two systems, each containing four staves. The first system includes E.Gtr., Fl., B $\flat$  Cl., and Vln. The second system includes Vlc., Pno., and Perc. The key signature has one sharp (F#) and the time signature is 2/4.

Perceptions from the Highline

226

E.Gtr.

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Pno.

Perc.

8<sup>va</sup>

The musical score is for a piece titled "Perceptions from the Highline". It is written for a seven-piece ensemble: Electric Guitar (E.Gtr.), Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.). The score begins at measure 226. The time signature is 2/4. The key signature changes from one flat (B-flat) to no flats (B-natural) at measure 232. The Electric Guitar part features a melodic line with a trill in measure 232, marked with an 8va (octave up) instruction. The Flute, B-flat Clarinet, Violin, and Viola parts have melodic lines with various ornaments and dynamics. The Piano part provides harmonic support with chords and single notes. The Percussion part plays a steady eighth-note pattern. The score ends at measure 235.

Perceptions from the Highline

(8<sup>va</sup>)

228

E.Gtr. *ff*

Fl. *ff*

B $\flat$  Cl. *ff*

Vln. *ff*

Vlc. *ff*

Pno. *ff*

Perc. *ff*